

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name: Ellwood
other names/site number: Leeland; Lawrence Lee House DHR File No.: 053-0639

2. Location

street & number 17360 Count Turf Place
city or town Leesburg state Virginia code VA county Loudoun Code 107 Zip 20176 N/A not for publication
X Vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant locally statewide X locally. (See continuation sheet for additional comments.)

Signature of certifying official

Date

Virginia Department of Historic Resources

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register

See continuation sheet.

determined eligible for the

National Register

See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain):

Signature of Keeper

Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property (Check only one box)

X building(s)
 ____ district
 ____ site
 ____ structure
 ____ object

Number of Resources within Property

Contributing	Noncontributing	
<u>3</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>3</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling: Mansion
DOMESTIC Sub: Secondary Structure: Wood/Meat House
DOMESTIC Sub: Secondary Structure: Garage

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling: Residence
DOMESTIC Sub: Secondary Structure: Garage/Office
DOMESTIC Sub: Secondary Structure: Garden House

7. Description

Architectural Classification (Enter categories from instructions)

___ COLONIAL REVIVAL ___

Materials (Enter categories from instructions)

foundation ___ CONCRETE; STONE

roof ___ SLATE

walls ___ STUCCO

other ___ WOOD; GLASS

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ___ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ___ B Property is associated with the lives of persons significant in our past.
- X C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ___ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- ___ A owned by a religious institution or used for religious purposes.
- ___ B removed from its original location.
- ___ C a birthplace or a grave.
- ___ D a cemetery.
- ___ E a reconstructed building, object or structure.
- ___ F a commemorative property.
- ___ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

___ ARCHITECTURE ___

Period of Significance 1911-1937

Significant Dates 1911-1912; 1937

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder Waddy Butler Wood, Architect
W. M. Kimmel, Builder

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☒ Federal agency
- ☒ Local government
- ☒ University
- ☐ Other

Name of repository: U.S. Library of Congress, Thomas Balch Library, University of Virginia Fiske-Kimball Library Winchester Regional Office of the Department of Historic sources

10. Geographical Data

Acreage of Property 10 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing Zone Easting Northing

1 18/276340/4334900 2 _____

3 _____ 4 _____

____ See continuation sheet.

U. S. Department of the Interior
National Park Service

Ellwood
Loudoun County, VA

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

The boundaries of Ellwood are indicated on the accompanying base map. Ellwood is Equestrian Lot 11, Beacon Hill, Catoctin Magisterial District, Loudoun County, Virginia, Deed Book 1675, Page 861.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

The boundary includes the Ellwood Mansion and its dependencies and terraced site that constitute the historic resources of the site, thus maintaining its historic integrity.

11. Form Prepared By

name/title: Susan Sutter

Organization: date September 15, 2003

street & number: P.O. Box 23 telephone 703-669-3999

city or town Waterford state VA zip code 20197

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Charles and Susan Sutter

street & number P.O. Box 23 telephone 703-669-3999

city or town Waterford state VA zip code 20197

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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SUMMARY DESCRIPTION

Ellwood is a two-and-one-half-story, Colonial Revival-style mansion designed by nationally known architect Waddy Butler Wood and built in 1911-12 by W. M. Kimmel for Lawrence Rust Lee.¹ The mansion is located approximately two miles west of Leesburg, Virginia, in Loudoun County on a hill overlooking the town of Leesburg with open extended views of Ball's Bluff Battlefield and the Potomac River. Ellwood is set in a grove of large oak trees upon a three-hundred-foot man-made terrace. The mansion is on a rise just above the Civil War fort, Fort Johnston, which at one time was part of the estate.² It presently consists of ten acres of land including woods, gardens and open space that protect the house and its views from the suburban encroachment of Leesburg. The setting is pleasant, and the mature trees on the west side add to the graciousness of the approach, while the views on the east side are unobstructed. The two-and-one-half-story main structure has a five-part symmetrical plan consisting of a main block with a hipped slate roof connected by hyphens to one-story wings with hipped slate roofs perpendicular to the main house in a Georgian manner. When built, the two dependencies (contributing buildings) of the house, used as a garage and wood/meat house, were set at equal distances from the main house on the north and south and accessed by a trellis-covered path. The house, originally 162 feet in length, consists of two formal facades. The west façade, from which one approaches from the road through a circle drive surrounding a grass courtyard, is more restrained with a smaller one-story portico surmounted by an oversized Palladian window, while the east front is more formal with an elaborate two-story portico surmounted by a pediment decorated with the Lee family coat of arms and elaborate cornice and frieze moldings. The columns incorporate a veranda with Chippendale-style railing over an extended raised porch eighty-five feet in length. Both the exterior and interior walls of Ellwood are constructed of high fired terra cotta hollow tiles reinforced with concrete. The exterior walls are covered with pebble dash stucco while the interior walls are plaster. Although the structural integrity of the house is very sound due to superior workmanship and materials, the house has been under the process of restoration for the last three years after a period of several years when it sat vacant. However the house retains its historic integrity because it remains almost identical to Wood's designs on the outside, and on the inside the original architectural materials remain almost entirely intact. Furthermore, no modern changes have been made to the floor plan after the addition of the kitchen in 1937. Ellwood is one of Loudoun County's finest Colonial Revival-style homes. Waddy Wood's classic design makes Ellwood an important part of the architectural history of Loudoun County.

DETAILED DESCRIPTION

Exterior

West Facade

On the west side the two-and-one-half-story main block has three bays, the central bay projecting slightly and capped by a pediment encompassing a small lunette. The center projection also includes a semi-circular flat-roofed portico surmounted by a segmented railing with balusters of the same pattern on a bolder scale as the main interior stairway. The portico features a pair of Tuscan columns and four simple pilasters atop a semi-circular brick floor in a herringbone pattern. The entryway itself is slightly recessed in a panel of smooth surfaced stucco flanked by two small six-light casement windows. The solid paneled entry door is oversized. Over the door is a fanlight with swag tracery. Above the portico is a Palladian

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window consisting of an eighteen-over-twelve-light central window of enlarged scale flanked by four-over-six, double-hung sash windows enriched by heavy cornice work. The two other bays of the main block each contain six-over-six, double-hung sash windows. The lower windows of the main block are larger and more elongated while the upper windows are smaller with square panes.

The cornice of the main block has a frieze made up of applied fretsawn scrollwork topped by paired modillions banded above and below with molding. These moldings are consistent on the main block of the house. Above the cornice copper gutters are reinforced by steel bands. The attic level of the main block features round-arched copper-clad dormers with round-arched six-over-six windows; two dormers are positioned on both the east and west main facades and one dormer on each of the sides facing north and south. All of the windows on the main block, hyphens and wings have large wooden shaped window sills with a torus profile. The original house and contributing buildings have a 45-degree sloped water table four feet above the foundation as specified by the architect's drawings.³ Two large chimneys flank the north and south walls of the main block. The south wall of the main block has two six-over-six, double-hung sash windows on the first floor and three six-over-six, double-hung windows on the second floor. The north façade has one six-over-six, double-hung sash window and one six-light casement window for ventilation of the back stairway on the upper floor. The second floor has one six-over-six, double-hung sash window and an eight-light casement window.

Continuing the symmetry, on each side of the main house, two one-story hyphens with gable roofs connect the house to the larger wings. The ridge of each hyphen intersects the main house. Each hyphen consists of a stucco arcade with three arched blind panels inset into the stucco. The center panel of each hyphen has a small six-over-six round-arched window.

The north and south wings are one story with hipped roofs. The ridge of each wing is perpendicular to the long axis of the house. The wings have two bays with six-over-six windows and double rectangular blind panels inset in the stucco above on the east and west facades. Each wing is symmetrical to the other in size and placement, and each has a fireplace.

The south wing has a gabled porch with an elliptical vaulted ceiling of smooth stucco sheltering a tongue-and-groove wooden floor. It is supported by four paired columns with a simple wooden railing. Two matching doorways lead to the bedroom and study. However, in 1937 the matching north porch was demolished to make room for the addition of a modern kitchen.

East Elevation

The east elevation of the house is more elaborate in style with five bays and six-over-six, double-hung sash windows on the first and second floors. A two-story central portico is supported by two-story round columns with decorative plaster capitals of modified Corinthian order topped by a bold egg- and-dart molding and two pilasters with matching capitals. The columns are slightly paired to allow wider spacing for the central entrance.

A triangular pediment surmounts the columns. The tympanum of the pediment features the Lee family coat of arms⁴ with its distinctive squirrel motif surrounded by swag garnishes and ribbons in plaster composite. The pediment is crowned by cyma reversa molding and a composite rope molding followed

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by paired raked modillions and scrollwork to support the rake fascia. The pediment cornice is completed by a large ogival mold at the profile of the main cornice.

The entablature consists of a cornice of paired modillions, a plain frieze with simple rectangular central molding topped by decorative fretsawn scrollwork as seen on the entire main block. The architrave consists of beaded scallops in plaster composite capped by ogee crown molding. In all, seventeen separate molding profiles appear in the area surrounding the formal portico, demonstrating its importance to the house.

The portico features a veranda on the second floor with a lovely coffered ceiling and a central plaster medallion. A painted mahogany Chippendale-style railing with lozenge motifs connects the columns. The veranda offers exceptional views to the east. It is accessed by twelve-light French doors surrounded by eight-light casement windows over raised panel woodwork. This veranda was originally also used as a sleeping porch with removable screen panels.

On the main floor the central doorway on the east side is an oversized door with sixteen lights over two raised panels. The door is flanked by eight-light sidelights over matching raised panels. The door and sidelights have accompanying transoms with demi-circle muntin details. On either side of the door are the original full-length fully operable louvered shutters, which can totally enclose the door and sidelights for control of the elements.

The east side of the house is accessed by a long grass terrace that has three brick stairways extending on the left and right to the boxwood gardens and in the center to the main lawn area. From the terrace a grand masonry staircase with extended stylobates leads to the brick surface of the eighty-five-foot-long porch supported by a four-foot-high tuck-pointed stone foundation. The porch supports an expansive outdoor living area which runs the length of the main block with two larger courtyards enclosed on three sides in the areas where the hyphens intersect the wings. The brickwork is arranged in herringbone patterns at the main entrance under the columns and in the two enclosed areas, and in running bond elsewhere. Besides the grand staircase, two side stairways lead down from the terrace on the left and right. The south hyphen on the east façade has three arched panels recessed into the stucco. The center panel contains a six-over-six arched window similar to those on the west side, but the left and right panels contain small eyebrow windows that allow light for an interior closet and bathroom. At some point the stucco on the north ell on the east side was removed along with the small arched windows. Two large twelve-light windows were installed to give natural light for built-in planters on the inside along with an exterior door that allowed for a more informal entrance to one of the courtyard areas.

The foundation is poured concrete. The basements excavated under the library and main entry and under part of the dining room are connected by a brick passageway that is also excavated. A crawl space is located under the remainder of the original house. The kitchen wing, added in 1937, has cement block walls and an English basement now containing the laundry. It features six semi-circular operable windows set in large arched otherwise blind arcades that echo the arches prevalent in Wood's original design.

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Restoration

Most features of the house remained intact and are original. All of the windows, floors and interior moldings are original. During the several years that the house was not regularly inhabited, most of the damage that occurred was the result of the failure to maintain the gutters and downspouts, resulting in water damage both on the exterior and on some of the interior plaster. On the west side leaks in the gutters caused failure of the stucco on the south side of the main block. The stucco that had separated from the substructure was removed and replaced in the original pebble dash manner with correct materials.

On the east side of the house the water damage was much more extensive. Damage had occurred to the columns supporting the east portico and to a lesser extent the wood and plaster moldings on the portico. Replacement columns dating to the 1950s had not been properly ventilated when they were installed, and thus they had rotted and fallen apart in several areas. The portico had subsided seven inches at the west corner and was in danger of collapsing. Shoring-up was carried out to keep it from collapsing. During extensive discussion over whether to restore the columns or replace them, an early photograph came to light that had recently been sent to the Thomas Balch Library by Rebecca Lawrence Lee, the daughter of Lawrence Rust Lee, for whom the house was built.⁵ After enhancing the picture through magnification it was clear that the extant columns and the metal railings were neither original nor were they in accordance with Wood's plans. Furthermore, four of the original capitals had been eliminated. At this point the portico and upper veranda were further stabilized and leveled into proper position. Extensive scaffolding was built and over the next year the porch was rebuilt. Proper measurements were taken and new full stave cedar columns were custom made. The flat capitals that remained on the pilasters of the house were cleaned, and one was removed to be used as a model. This capital was sent to Washington D.C. where an expert made four new round capitals of exterior plaster in the same style, using the existing capital as a model. The damage to the decorative woodwork was mostly on the south side of the portico. Areas of wood that were too rotted for repair were copied exactly, milled and replaced. A new mold was made from an undamaged section of the original plaster mold in the architrave, and the damaged area was replaced. The old columns were removed, and the new columns with capitals were installed. The Lee family coat of arms was cleaned of heavy paint encrustation, and small areas of details that had been lost were restored. After the scaffolding was removed, the source photo and existing marks on the pilasters allowed the Chippendale-style railings to be duplicated by Mr. Kenneth Pratt, following the original pattern. The new railings were constructed of mahogany and installed. Upon later finding a larger scale picture of the house taken shortly after construction in Wood's files at the University of Virginia's Fiske Kimball Library, the restored east front appeared to be an exact duplicate of Mr. Wood's design. Although the columns and capitals and veranda railings were replaced, most of the other millwork, the pediment with its coat of arms and the veranda are of the original material. Material was only removed when it could not be saved.

The porch itself retains the original stone foundation. However, Wood's pioneering floor design, of scored and paneled concrete banded with brick had failed, owing to the lack of steel reinforcement and subsidence of the fill below. Subsequent owners had covered the concrete with brick pavers, and even later with exterior tile. Each layer had separated from the one beneath, and the cracked substrate was allowing water into the basements and crawlspaces. Also unfortunate was the fact that the downspouts from the house ran into cast iron and clay conductors, which had been installed under the porch leading into a French drain system. After having the system surveyed by camera it was determined that the

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clay drains had broken over time, resulting in the water running under the porch and back toward the house instead of away from it, resulting in damp conditions under the house. It was determined necessary to remove the three layers, replace the broken drains with PVC drains, and to reinforce the porch to commercial standards with steel reinforcing. At this point a new concrete slab was poured, and the brick was replaced in patterns that imitated the designs of the original porch.

Interior

Ellwood consists of nineteen rooms: entry, living room, library, dining room, study, solarium, upstairs sitting room, two kitchens, four bedrooms and six servants' rooms now used for various activities and storage. In addition there are ten bathrooms, two enclosed hallways and sixteen closets. The home has nine fireplaces, each with a unique and decorative mantel. The first-floor ceilings in the main block are eleven feet in height; the wings have ten-foot ceilings while the second-floor ceilings are nine and one half feet in height. The floors in the main rooms, except for the dining room, are quarter-sawn oak in excellent condition. The dining room has a parquet floor, while the floors on the second floor are white oak and the floors in the servants' areas in the back hall, the kitchen and third floor are pine. The interior doors have six raised panels and applied moldings. Because of the thick masonry walls throughout, the door reveals are one-foot wide and feature recessed panels. The interior walls and ceilings are plaster over masonry.

The floor plan of the home is based upon a center hall plan. Entering the west front door from the drive, the small ground-level entry is accented with large console brackets supporting a modified arch. There is a ladies' powder room on the right and a gentlemen's room on the left. A wide flight of seven steps ascends to the foyer. To the left and through a door is the stair to a passageway with two very large coat closets and an access to the basement; service stairs lead to the upper floor, and the passage continues to the solarium.

The main steps lead to a large and period-detailed reception space that also opens to the brick terrace. The moldings in this room are the most elaborate in the house. Under the oversize ogee molding at the top of the cornice are large mutules trimmed with a smaller band of leaf-and-dart molding. Underneath is a high relief egg-and-dart molding followed by a modified triglyph and metope frieze bordered by lower molding. A picture rail rests slightly below the elaborate cornice. The double doors leading into the living room and library are raised panel, and the doorheads are trimmed with dentils. Two plain pilasters with heavy molding at the top visually support a large paneled crossbeam that continues the cornice. The sixteen light-paneled exterior door has eight-light side windows over panels and is surmounted by transoms with semi-circular muntins. A three-piece five-inch chair rail wraps the room as well as a three-piece ten-inch base mold. Four original electric copper sconces are found on the side walls.

An elaborate stairway rises on both sides of the entry to join halfway on a landing that allows a view from the oversized Palladian window which features heavy architrave molding and a keystone. Below the windows are raised panels. After the landing a single wide stairway leads to a second-floor gallery that also offers views from the Palladian window. The handrail is made of deep highly polished mahogany terminating in a volute over a round mahogany newel post. Four turned balusters are placed on each stair tread, and elaborate scrollwork accents the stringer.

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The drawing room is a large room brightened by windows on three sides. Underneath the heavy wooden cornice is a frieze with delicate plaster acanthus leaf molding which was found to be intact when, in 2001, false wooden beams of modern construction were removed from the ceiling. Beneath the cornice a picture rail continues around the room. The same three-piece dado rail, base molding and door trim as the entry hall continues in the drawing room. Each of the five windows of the room features a molded surround that continues to the floor, incorporating either raised panels or modern heaters beneath the windows. A lovely and restrained mantelpiece with Georgian elements is a focal point in the room. The fireplace is the largest in the house, in keeping with the importance of the room and has a marble surround. It has finely reeded pilasters, a fluted central frieze panel, and carved moldings.

The other room in the main block, the library, has built-in floor-to-ceiling shelves and cabinets. A chimney breast is accented by full-height pilasters. The mantelpiece has a central frieze panel with a diamond-shaped motif, and the mantel is supported by scrolled brackets. The overmantel is recessed with applied moldings and a bold cornice with oversized dentils extends across the top of the wall. The dado rail between the windows and the base molding mirrors that in the other main rooms.

One passes through a small tile-floored conservatory in the north hyphen with built-in storage cabinets and planters before entering the dining room in the north wing. Like the living room, the dining room extends from the front to the back of the house, making it of suitable size for elegant entertaining. The style in the dining room is light with Neoclassical elements. The east and west ends contain four plain pilasters that support stylized urns in relief. The pilasters define arched recesses around the windows. On the west side of the room the two center pilasters flank a highly decorated mantelpiece with a frieze of applied floral scrollwork around a central urn, banded on the top by an egg-and-dart molding and on the bottom with a smaller leaf-and-dart molding. The sides of the mantelpiece contain flat fluted pilasters with bellflower decoration supporting Ionic capitals, above which are sunflower patera. The fireplace overmantel also has an applied arch containing a plain keystone. The east end of the dining room has identical arches, decoration and recesses except that the central area has a large china closet with twelve-light doors with arched muntin detail on the top and paneled doors on the lower section. The cornice in the dining room is a simpler molded style with modified dentils on the ends above the urns. The chair rail and base molding are smaller and lighter than the other rooms. The dining room adjoins a two-room kitchen for preparation and serving along with a mud room and stairway area that serves to join the house to the previous north dependency.

The south wing of the house is accessed through a hallway that contains a maid's closet with sink. The wing is divided into two rooms by a central fireplace. The study is paneled with very early oak paneling, purported to be seventeenth century, which was brought from England and installed by the Eckle family.

The Jacobean-style paneling has very unusual carved details around the doorways, and the signature of the carver is said to be that of a face carved into one of the moldings on the cornice. A small bathroom adjoins this room.

The other room in the wing, accessed through a small hall, is an airy and spacious room that serves as the guest bedroom. The centerpiece is a delicate mantelpiece with applied Classical ornamentation of Grecian figures and crisply detailed floral borders. Both the study and the guest room have outside doors

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to the south porch. The guest room also adjoins a bathroom that contains vintage fixtures, including the Wolf water closet specified by Wood in his notes. Seven of the bathrooms at Ellwood contain vintage fixtures.

Upstairs

The upstairs gallery terminates to the left and right with open arches. To the right is another maid's closet and a small bedroom with a fluted mantelpiece small in scale. To the left is a large linen closet, a bathroom and access through a door to the back stairway coming up from the first floor and continuing to the third floor. Continuing straight up the main stairway one enters a sitting room with French doors and casement windows leading out to the veranda. The treatment exactly repeats the outside treatment, with panels under the casement windows. To the right and left of the sitting room are two generously sized bedrooms with private bathrooms. The south room has a simple but pleasing mantelpiece with elements of the Federal style which include a fan patera along with dentil and rope-style moldings. The north bedroom has an interesting mantelpiece also inspired by the Federal style with dentil molding and a fluted frieze with a plain blocked center supported on the sides with bold oversized three-quarter round columns. This room also contains an original built-in wall safe. The second-floor rooms all have a simple crown mold that serves as a picture rail and the same three piece base molding as the first floor. Furthermore, the second and third floors rest on concrete slabs under the wood flooring.

The third floor has four rooms originally used for servants' bedrooms and presently used for storage. The doors of the rooms are the original mahogany stained birch doors with working transoms for ventilation. Two cedar closets and numerous small closets offer storage. The bathroom contains the original claw footed tub.

The mansion designed by Mr. Wood for Mr. Lee is nearly one hundred years old, but its lovely rooms and its graceful proportions are a testament to the superiority of materials, workmanship and design used in its construction. The historic integrity has remained excellent in spite of the passage of years.

Wood/Meat House, Contributing Building, 1911-12

This dependency, located north of the main house, was originally connected to the main house by a walkway covered by a trellis. It is an eighteen-by-twenty-foot two-story, one-bay house built on a lower elevation, making the elevation of the second story only slightly higher than the main house. It is located an equal distance from the main house as the original garage located south of the main house. A retaining wall originally existed on the east side of the walkway. The house is built of hollow tile walls covered with pebble dash stucco over a poured cement foundation at the ground level and between the floors. The gable roof is slate, and on the west side there is a small arched six-over-six window on the first floor, a six-over-six, double-hung sash window on the west and a small eyebrow-arched window near the gable. The east side has one six-over-six, double-hung sash window on the second floor and a small eyebrow-arched window at the gable. Originally the walkways to both the wood/meat house and the garage were bridged with matching wooden trellises. The lower floor of the building had a central partition to divide it for its two uses. The upper floor contained two servants' rooms and a bathroom that were accessed by an outside stairway. In 1937 when the modern kitchen was added this dependency was attached to the main house by the addition of a mudroom and stairway which also accesses the present laundry in the English basement. The structural wall was taken out of the lower level, a steel reinforcement beam was

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added, and an eight- foot extension was added on to the lower level to facilitate its use as a modern garage, still using the upper level for servants' rooms.

Garage, Contributing Building 1911-12

This small dependency, south of the main house, was probably originally used as a garage. In a letter to Wood, the builder, Kimmel, refers to the very fine garage doors, although there is no further discussion of the building.⁶ Furthermore, there are no early pictures of the house shortly after it was built that show the structure from the west side where the doors would have been located. Notably, however, there is no water table on the west side of the dependency and the stucco is slightly different, possibly having been redone. It is most likely that when Mr. Lacy made the new garage out of the lower floor of the wood/meat house in 1937, he converted this garage to an office, for which it was used for many years. This is a one-story house constructed of hollow tile covered with pebble dash stucco on a poured cement foundation. It has a gable slate roof and a chimney on the west end. The two windows are four-over-four, double-hung sash on the west. The east side has a six-over-six center window surrounded by two eight-light, double- hung sash windows. A small arched window is located near the top of the gable. The building's west façade has a small arched doorway and twelve-light door while the west elevation has a normal paneled door with eight lights. The windows have no architraves and are recessed into the stucco. The interior of the structure has a pine floor, and the west wall has a very nice chimneypiece with Colonial Revival elements.

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Notes

¹ Waddy B. Wood Papers, Box 3, Manuscript Division, Library of Congress, Washington, D.C. 1995.

² Rebecca Lawrence Lee, Letter to Jane Sullivan, 30 June 2000, Ellwood File, Loudoun County Historical Homes Files, Thomas Balch Library, Leesburg, Virginia.

³ Waddy B. Wood, Letter to L.R. Lee, 30 September 1911, Waddy B. Wood Papers.

⁴ Waddy B. Wood, Letter to L.R. Lee, 19 July 1911, Waddy B. Wood Papers.

⁵ "Ellwood", Historical Homes Files, Thomas Balch Library, Leesburg, Virginia.

⁶ W.M. Kimmel, Letter to Wood, Donn and Deming, 13 November 1911, Waddy B. Wood Papers.

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STATEMENT OF SIGNIFICANCE

Ellwood, an estate in western Loudoun County, Virginia overlooking the town of Leesburg and the Potomac River in the distance, is a fine example of a classic early-twentieth-century Virginia country estate in the Colonial Revival style. The home was designed in 1911 by Waddy Butler Wood, a Virginian with an architectural practice in Washington D.C. whose architectural designs were of local, state and national significance. Mr. Wood's designs had a significant impact upon Washington D.C. and the surrounding area in the early twentieth century. Wood designed buildings for the federal government and for private enterprises, as well as many fine private residences. With regard to residential design he was best known for and most comfortable designing in the Colonial Revival style. Ellwood, referred to by Mr. Wood as the Lawrence Lee residence, is a fine example of the Colonial Revival style with a five-part plan including a two-story center block connected by hyphens to one-story wings in a Georgian manner. The house is exceptionally well proportioned, demonstrating a well-executed and highly symmetrical design with great attention to detail. Mr. Wood designed the house near the end of his partnership with the firm, Wood, Donn and Deming, and thus the house is a good example of Wood moving toward his own style, unfettered by the demands of his firm, which leaned more toward the Mission style.¹ The home was one of the earliest Virginia homes designed by Wood, the only earlier one a residence for Charles Wood in Ivy, Virginia, and was the first in Loudoun County.² The Colonial Revival-style residence was designed for Lawrence Rust Lee, who was related to the prominent Rust and Lee families of Leesburg. The house is well documented in Wood's files at the United States Library of Congress and in Mr. Wood's professional scrapbooks now located in the Fiske Kimball Library at the University of Virginia.³ Ellwood continues to be one of the finest residential examples of the Colonial Revival-style of architecture in Loudoun County, Virginia.

HISTORIC CONTEXT

Waddy Butler Wood (1869-1944) was a popular and versatile architect who was in great demand in the early years of the twentieth century in Washington, D.C. He was raised in Ivy, Virginia, at "Springhill," his family home, before attending the Virginia Polytechnic Institute for two years. He then married Elizabeth Lomax, the daughter of a Confederate general and member of a prominent family.⁴ He was basically self-taught when he opened his own architectural practice in Washington, D.C. in 1893. He partnered for a few years (1902-1912) with Edward Donn and William Deming, but afterwards continued his own practice for the rest of his career and was named a fellow at the American Institute of Architects. Wood had strong social contacts and designed homes for many of the people with whom he was friends. Beginning in 1900 he designed over 30 mansions in the Kalorama area of Washington alone, thus contributing significantly to the character of the area.⁵ Among the most prominent of these were the

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Henry Parker Fairbanks House (Woodrow Wilson House), the General Charles Fitzhugh Residence, the Martha Tucker House, now the Textile Museum, and the Frederic Delano House. He also designed other Virginia homes for G. Barclay Rives (about the same time as Lee's home), Hunter Delaney and Gardiner Boothe and others. Wood's files at the Library of Congress contain correspondence to many prominent figures of the day including Franklin Delano Roosevelt, Woodrow Wilson, Harold L. Ickes, and Andrew Mellon, as well as other leading architects of the day including Cass Gilbert and John Russell Pope. Wood also designed commercial buildings, and he was the first local architect to be chosen to design a bank high-rise, Union Trust, in 1906.⁶ He designed the Commercial National Bank, the Masonic Temple (now the National Museum for Women in the Arts), and facilities for the Southern Railway and the Potomac Electric Power Co. Wood's stamp was also found on official Washington, and he is best known for designing the Department of the Interior Building and the "Courts of Honor" for the inaugurations of Woodrow Wilson in 1913 and Franklin D. Roosevelt in 1933 and 1937. Certainly Wood had a profound impact upon the development of commercial and governmental Washington.

Lawrence Rust Lee was born in 1876. Mr. Lee's parents were Edmund Jennings Lee (1845-1896) of Shepherdstown, West Virginia, and Rebecca Lawrence Rust (1855-1882) of "Willowbank," Flushing, Long Island, New York. Lawrence Lee named his home "Leeland" after his family home in Shepherdstown, West Virginia, built by his grandfather, also Edmund Jennings Lee. Lawrence R. Lee was educated at Woodberry Forest near Charlottesville, Virginia, and graduated from Lehigh University with a degree in Mechanical Engineering.⁷ Mr. Lee was said to have been a handsome and elegant man who had a fine voice and sang in New York for a time.⁸ Lee married Alexandra McDannold of Frederick, Maryland, in 1901. After several years of practice as an engineer, Lee had begun an orchard business on 350 acres in Loudoun County, and he must have wanted to build a home in the country. He was very involved with the construction of the home, and Wood's files contain extensive correspondence between Lee, Wood and the builder, Kimmel, concerning details of the home. Lee requested that Wood design the pediment to include the Lee family coat of arms as represented in the book, The Lees of Virginia.⁹ Correspondence even demonstrates that in 1913 Wood made other changes to Ellwood as required by Lee, and even four years later in 1917, a letter discusses changes to be made to the front.¹⁰ This probably referred to the removal of a projection of the front roof that had extended over the one-story portico and the addition of the present day pediment. The Lees were proud of their home and apparently were exacting about its design both in terms of aesthetics and function.

With regard to Lawrence Lee's house, now called Ellwood, noteworthy is the manner in which the classic design of the residence echoed Wood's general design philosophy. In his unpublished essay, "Colonial—Now and Yesterday" Wood says: "It is perfectly evident that all our background of civilization from which to build a type of house that suits us is Georgian."¹¹ Wood believed strongly in using classical

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design as an accent to inspire and punctuate modern design. In an address to a professional fraternity, Wood declared: "We will eventually build up a modern style of architecture based on evolution and not revolution, which has to rest, as all civilization does, on a foundation of precedent."¹² Thus, Ellwood represents Wood's idea of a Virginia country residence based upon the tradition of earlier classical Virginian architects such as Thomas Jefferson, whom Wood greatly admired.¹³ The five-part design using a main block connected by hyphens to two one-story wings is reminiscent of early Colonial Virginia architecture. The two-story portico with Corinthian columns and Chippendale-style railings is a classical feature. According to Leon Chatelain, Jr., an architect who began his training in Wood's office, Wood had an obsession for detail, "spending many hours perfecting a particular shape for a molding, such as creating his own flattened egg-and-dart molding, as can be seen in the foyer of Ellwood."¹⁴ The elaborate moldings in the entrance foyer of Ellwood are a fine example of Wood's attention to detail. Wood used very similar moldings in the Union National Bank building. The Palladian window and the repeating use of arches in windows and other decorative features, along with the lovely detail on the chimneypieces and moldings throughout reflect the care he took to create a well proportioned and appointed home within the Colonial Revival-style framework.

Besides aesthetics, however, Wood also attempted to create a home that would endure through time. Ellwood was built to a high standard of workmanship. The builder, W. M. Kimmel, was brought in from Washington, D.C. and stayed at the old Leesburg Inn while the house was being constructed.¹⁵ Wood also saw that the stucco work was done by Mr. O'Malley, whom he remarked had been "in charge of some of the most important work in Washington, including the Senate and House Office Buildings."¹⁶ The slab concrete between the floors and the fire hydrants on each floor made the house virtually fireproof. Wood also took pains to make the house enjoyable and comfortable to live in. Wood was said to have been a master of the use of light and air. Ellwood is perfectly sited on a knoll so that during the summer considerable airflow amounting to a generous breeze exists throughout the house placed on a ridge when one opens the generously sized doors on the east and west, along with strategically placed windows. Furthermore, the siting of the house is such that upon winter's solstice, the sunrise occurs exactly at the center point of the east entry, thus achieving maximum natural solar warming through the windows during the winter. Thus, Ellwood remains now and for the future a successful example of Waddy Wood's mastery of Colonial Revival architecture.

From Lee to the Present:

Mr. and Mrs. Lee were divorced, and after selling Leeland in 1919 with reduced acreage, Lawrence Lee maintained some of the acreage and operated his orchard from Leeland Orchard Road. The second owner of the property was Clark Hogue, son of James M. Hogue of Hamilton, Va. Hogue had wed Harriet Tyler Hogue, widow of John Duvall Tyler, and daughter of Jesse and Harriet (Ewing) Halliday. They renamed the property "Ophir" after a silver mine belonging to Harriet Tyler Hogue's family in Colorado. Hogue

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operated an orchard on the acreage around the house. In 1927 Clark and Harriet Hogue were divorced, and the ownership of the house was passed to Harriet, who retained her Tyler name. She married Ellis Mills. Hogue took a share of the acreage from the property and built a house on the hill called Overlook, from which he operated Overlook Orchards and the Wayside Market and was known as "the old man on the mountain" in Arthur Godfrey's radio show. Godfrey owned a home a few miles north of Ellwood.

In 1938 the house and the property were bought by Mabel Linn Lacy. Her husband Sterling Byrd Lacy (1882-1955) was a member of the Colorado State House of Delegates from 1919-21 to 1923-25, and Lieutenant Governor of Colorado in 1925. The Lacys named the property "Ellwood" in honor of their ancestral family home of the same name in Spotsylvania County, Virginia. That "Ellwood" is now owned by the National Park Service and played an important role in the Civil War battles of Chancellorsville and The Wilderness. Stonewall Jackson's arm was buried at Ellwood. When Mrs. Lacy died in 1945, she deeded the property to her husband. Sterling Byrd Lacy then married Allene Tupper Marshall, the sister of General George C. Marshall's wife, Katherine Tupper Marshall. The Lacys entertained lavishly and undoubtedly welcomed General Marshall and other luminaries to Ellwood.

After Mr. Lacy's death, Ellwood passed to his son, William Sterling Byrd Lacy in 1955. Mr. Lacy had been a former ambassador to Korea and a special assistant to Secretary of State John Foster Dulles. He had also negotiated the agreement between the U.S. and the Soviet Union for the East-West cultural and scientific exchange in 1958. The second generation of Lacys further enhanced Ellwood with such amenities as Zuber wallpaper in the entry. A newspaper article describing the Virginia Garden Tour of 1959 describes the elegance of Ellwood's interiors with its beautiful Palladian window and two-story portico.¹⁷

In 1968 Ellwood was bought by Charles E. Eckles and Anita Heurich Eckles, whose family owned the Heurich Brewery of Washington D.C. The Eckles used Ellwood as their country estate and maintained a home in Washington D.C. Mrs. Heurich's family home is now the headquarters for the Washington Historical Society.

In 1986, David Anderson of Big Four Petroleum in Cushing, Oklahoma, bought the home for the use by Lyndon LaRouche and his political organization. Mr. LaRouche left in 1988, and the home was not lived in again until 2000 when it was purchased by Mr. and Mrs. Charles Sutter who have been involved in its restoration.

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Notes

¹ Gray MacWhorter Bryan, Waddy Wood's Residential Structures in Washington, D.C., University of Virginia, 1980, 59.

² Bryan, 94.

³ Waddy B. Wood, Architectural Works and Competitive Drawings: Scrapbook of Photographs, Plans, and Clippings of Homes and Buildings, mainly in Virginia and Washington, D.C. volume 2, #1, University of Virginia, Fiske Kimball Library.

⁴ Bryan, 9.

⁵ Bryan, 5.

⁶ Mike Livingston, "Failed Bank's Name Lives on in Architectural Landmark," Washington Business Journal, 15 April 2002 <http://washington.bizjournals.com>.

⁷ Ellsworth Marshall Rust, Rust of Virginia: A Biographical Sketch of the Descendents of William Rust, 1654-1910, 332-334.

⁸ B. Powell Harrison, Letter to John G Lewis, 16 June 2000, "Ellwood," Loudoun County Historical Homes Files, Thomas Balch Library, Leesburg, Virginia.

⁹ Waddy B. Wood, Letter to L.R. Lee, 19 July 1911, Waddy B. Wood Papers, Box 3 Manuscript Division, Library of Congress, Washington, D.C. 1995.

¹⁰ Waddy B. Wood, Letter to Mrs. Lawrence Lee, 10 February 1917, Waddy B. Wood Papers.

¹¹ Waddy B. Wood, Unpublished Essay, "Colonial, Now and Yesterday," Bryan, Appendix VIII, 169.

¹² Bryan, 167.

¹³ Bryan, 147.

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¹⁴ Interview: Leon Chatelain, Jr. with Gray Bryan, III, September 10, 1978, Washington, D.C., Bryan, 151.

¹⁵ W. M. Kimmel, Letter to Wood, Donn and Deming, 12 May 1911, Waddy B. Wood Papers.

¹⁶ Waddy B. Wood, Letter to L.R. Lee, 20 September 29 1911, Waddy B. Wood Papers.

¹⁷ Penelope Osburn, "Lacys' Ellwood Open for First Time for Historic Garden Week-end Tour," Loudoun Times Mirror 25 June 1959.

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Section PHOTOGRAPHS Page 17

The following information is common to all photographs.

NAME OF PROPERTY:	Ellwood
LOCATION:	Loudoun County
LOCATION OF NEGATIVES:	Virginia Department of Historic Resources
PHOTOGRAPHER:	Susan Sutter
DATE:	September 2003

Photo 1: Mansion; east elevation, view looking northwest. Negative No. 20949:1.

Photo 2: Mansion; east elevation, view looking southwest. Negative No. 20951:10A.

Photo 3: portico, east elevation; view looking west. Negative No. 20951:4A.

Photo 4: Lee family coat of arms in pedimented gable of portico; east elevation; view looking west.
Negative No. 20951:3A.

Photo 5: Capital surmounting pilaster of portico; east elevation, view looking west. Negative No.
20950:5A.

Photo 6: Mansion; west elevation; view looking east. Negative No. 20949:19.

Photo 7: Portico and Palladian window; west elevation; view looking east; Negative No. 20950:2A.

Photo 8: Mansion interior; entrance hall; view looking east; Negative No. 20949:4.

Photo 9: Mansion interior; Cornice in entrance hall; view looking northwest; Negative No. 20953:24.

Photo 10: Mansion interior; Doorhead in entrance hall; view looking south; Negative No. 20950:24A.

Photo 11: Mansion interior; Main staircase; view facing west; Negative No. 20949:7.

Photo 12: Mansion interior; Console bracket in ground level entry; view facing northwest; Negative No. 20953:14.

Photo 13: Mansion interior: Palladian window looking down from second floor gallery; view facing west; Negative
No. 20949:5.

Photo 14: Mansion interior; main stairway balusters; view facing south; Negative No. 20949:8.

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Photo 15: Mansion interior; Drawing Room; view facing southeast; Negative No.20949:12.

Photo 16: Mansion interior: Drawing Room fireplace; view facing south; Negative No.20949:11.

Photo 17: Mansion interior; Library; view facing northwest; Negative No. 20949:15.

Photo 18: Mansion interior; Dining Room; view facing west; Negative No.20950:14A.

Photo 19: Mansion interior; Dining Room Mantelpiece; view facing west; Negative No.20950:18A.

Photo 20: Mansion interior: Antique oak study; view facing southeast Negative No.20952:15A.